

Mel Bay Presents

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KURT ROSENWINKEL COMPOSITIONS

BY KURT ROSENWINKEL

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BY KURT ROSENWINKEL
TRANSCRIBED BY CHUCK STEVENS

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contents

introduction	3
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Selected Compostlons & Solo Transcriptions from *Deep Song*

brooklyn sometimes	4
cake (Gershwin/Rosenwinkel)	12
the cloister	21
the cross	28
gesture (lester)	37
synthetics	42
use of light	48

Selected Kurt Rosenwinkel Compositlons

a shifting design	57
cubism	58
east coast love affair	60
minor blues	62
our secret world	64
path of the heart	66
zhivago	68

Appendix - plano parts

brooklyn sometimes	72
the cloister	74
our secret world	78

Blography

kurt rosenwinkel	79
------------------------	----

Introduction

Here is a book of compositions and solo transcriptions. The solo transcriptions are from my CD "Deep Long" and the compositions were selected from all of my songs spanning the last 15 years. I hope that you find meaning and enjoyment in working with this book, and I encourage playing these songs with your own group. Play more, discover more!

Kurt Rosenwinkel

I've been a fan of Kurt's for quite some time and have always enjoyed his music on a number of levels. As an improvising musician he has great control and freedom melodically and harmonically, and has the ability to really develop a solo over a given form. Great freedom can also be found in his compositions. Improvising is creating music quickly, on the spot. Composing is creating music in a more slowed down fashion. Kurt is a master of both. This book presents both of these sides of Kurt.

To get the most out of this book, every student should have the recordings from which the lead sheets and the solos are transcribed. This is a must since written music does not contain all the answers. Music is sound. The printed music is just the visualization of sound and therefore cannot perfectly communicate what is really taking place. The lead sheets provided are close to exactly what Kurt used in the studio. This should be of particular interest to the serious musician. Take special notice how certain lines are phrased, rhythmically manipulated and shaped. There are a number of liberties taken which make musical sense. Also notice how the group has used the printed lead sheet to realize what Kurt had in his mind for each tune. I found this to be one of the most interesting things about the project.

As for the solos, they speak for themselves. Kurt's use of timbre, time, and rhythm is notated quite clearly and should give the serious student countless hours of pleasure and study. I sincerely hope you enjoy this project as much as I did.

Corey Christiansen
Senior Editor



Photograph © Ian Gittler

A1,2,3,4

Piano 16

Guitar

G $\frac{Dmi^9}{Dmi}$ $\frac{CMAJ^7}{D}$ $\frac{B^7}{D}$ $\frac{Dmi^6}{Dmi}$ $\frac{Dmi^{(sus)}}{Dmi}$ $\frac{Dmi^9}{Dmi}$

G $\frac{Dmi}{Dmi}$ $\frac{CMAJ^7}{D}$ $\frac{B^7}{D}$ $\frac{Dmi}{Dmi}$ $\frac{F\#7^{(13)}_{(b9)}}{Dmi}$ $\frac{Gmi^{(MA7)}}{Dmi}$

6 $\frac{DMAJ^7(\#11)}{Dmi}$ $\frac{E_b}{F\#7^{(13)}_{(b9)}}$ $\frac{D}{Dmi}$ $\frac{BbMAJ^7}{Dmi}$ $\frac{Emi^7}{Dmi}$

11 $\frac{A7(b9)}{Dmi}$ $\frac{A}{Dmi}$ $\frac{Gmi}{Dmi}$ $\frac{F\#mi^7(b5)}{Dmi}$ $\frac{E}{Dmi}$ $\frac{F}{E_b}$

(3rd time through starts transcribed solo on page 7) play 3xs

16 Fine (last time) piano melody

D $\frac{Cmi}{Dmi}$ $\frac{A7sus^4(b9)}{Dmi}$ $\frac{A^6}{Dmi}$ $\frac{AMAJ^7}{Dmi}$ $\frac{Bb^7sus}{Dmi}$ $\frac{E}{B_b}$

20 $\frac{Gb}{B_b}$ $\frac{Abmi(b6)}{Dmi}$ $\frac{C}{Dmi}$ $\frac{Ab^7sus}{Dmi}$ $\frac{Bbmi}{Dmi}$ $\frac{Bbmi}{Dmi}$ $\frac{Dmi}{Dmi}$

25 $\frac{Abmi^{11}}{Dmi}$ $\frac{Bbmi^7(b6)}{Dmi}$ $\frac{E}{E_b}$ $\frac{F\#13}{Dmi}$ $\frac{Ami(b6)}{Dmi}$ **To A**

30 **Solo** $\frac{FMA^9}{Dmi}$ $\frac{GbMAJ^7(\#11)}{Dmi}$ $\frac{G^7sus}{Dmi}$ $\frac{Ab^7sus}{Dmi}$ $\frac{Ami^9}{Dmi}$ $\frac{Bbmi^9}{Dmi}$ $\frac{Ami^9}{B}$ $\frac{Bbmi^9}{C}$

D $\frac{Ami}{D_b}$ $\frac{EMA^7(+5)}{D}$ $\frac{Eb^7alt}{Dmi}$ $\frac{Emi^7}{Dmi}$ $\frac{FMAJ^7}{Dmi}$ $\frac{G^7}{Dmi}$

Add 1 bar on keyboard solo

D.C. al Coda

Form for Head: **A1,2,3** **B** **C** **A4** **D** (solos)

Editor's Note: On the head A1 and A2 are close to what is written in this lead sheet. A3 and A4 have enough improv material to be included in the solo transcription on page 7. Please use the lead sheet as the form but solos technically start on A3 of the lead sheet.

"BROOKLYN SOMETIMES" ■ bass

A

Bass

1. & 2.

3.

B $\text{♩} = \text{♩}$

Open ♩

A Gmi $\text{F}\sharp\text{mi}7(\flat 5)$

E $\text{F}/\text{E}\flat$ D Cmi⁷ $\text{A}^7\text{sus}4(\flat 9)$

A $\text{A}\flat/\text{E}\flat$ $\text{E}/\text{E}\flat$ $\text{G}\flat/\text{E}\flat\text{mi}$ $\text{A}\flat\text{mi}(\flat 6)$

C $\text{A}\flat^7\text{sus}$ $\text{B}\flat\text{mi}$ / / Dmi $\text{A}\flat\text{mi}^{11}$

$\text{B}\flat\text{mi}7(\flat 6)$ $\text{E}/\text{E}\flat$ $\text{F}\sharp^{13}$ $\text{A}\text{mi}(\flat 6)$

Add 1 bar on keyboard solo

D.C. al Coda

To **A**

Form for Head: **A1,2,3** **B** **C** **A4** **D** (solos)

To **A**

"BROOKLYN SOMETIMES" ■ bass pg. 2

FMA⁹ G^bmaj⁷ G⁷sus A^b⁷sus A mi⁹ B^bmj⁹ A mi⁹/_B B^bmj⁹/_C

A mi/_{D^b} E m A⁷(+5)/_D E^b⁷alt E m i⁷ F M A J⁷ G⁷sus⁴ Open

To PIANO solo

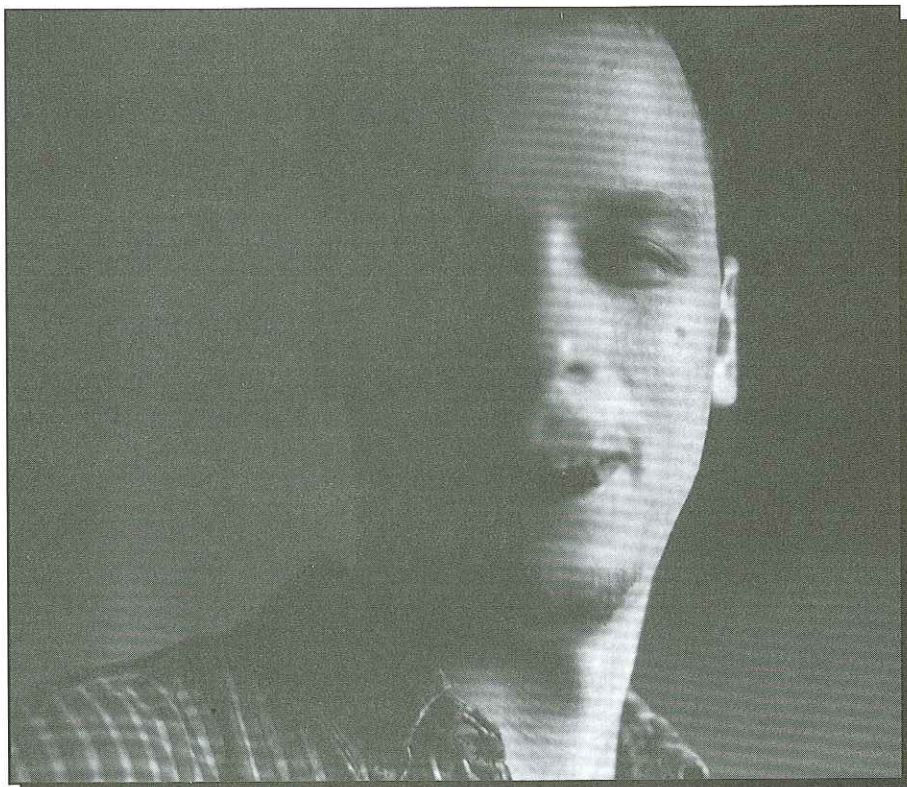


Photo provided courtesy of Anders Chan-Tidemann

"BROOKLYN SOMETIMES" ■ solo pg. 1

A3

♩ = 106

Dmi⁹ $\frac{G}{D}$ Dmi⁶ Dmi(sus)

1

TAB

5 3 6 5 3 3 4 5 4 5 3 3 6 5 5 7 5 6 5 5 3 5 3 2 3 2

Dmi⁹ $\frac{G}{D}$ CMAJ⁷ $\frac{D}{D}$ B⁷ $\frac{D}{D}$

5

TAB

0 3 2 5 3 5 3 5 4 7 8 7 5 8 6 8 5 8 6 5 5 4 4 4 2 4 4 2 1 2

Bmi¹¹ F#7(¹³_{b9}) $\frac{B}{B}$ Gmi(MA7) $\frac{B}{B}$ Bmi⁶

9

TAB

5 7 5 7 9 7 9 7 7 10 11 7 14 11 10 7 9 7 5 4 2 5 3 2 4

F#7(¹³_{b9}) $\frac{B}{B}$ Bmi¹¹ B^bMAJ⁷ $\frac{D}{D}$ Emi⁷ $\frac{D}{D}$

12

TAB

2 3 4 3 5 2 4 4 3 4 2 2 5 2 3 5 6 5 5 3 3 3 2

A7(_{b9}) (Piano) C A4 $\frac{G}{D}$

16

TAB

5 5 3 2 2 2 5 4 5 5 7 7 3 0

bars 17-27 see lead sheet

"BROOKLYN SOMETIMES" ■ solo pg. 2

20

Dmi⁶ Dmi(sus) Dmi⁹ $\frac{G}{D}$

TAB

24

CMAJ⁷ $\frac{D}{D}$ B⁷ $\frac{D}{D}$ Bmi¹¹

TAB

27

F#7(¹³_{b9}) Gmi(MA7) $\frac{B}{B}$ Bmi⁶

TAB

29

F#7(¹³_{b9}) $\frac{B}{B}$ Bmi¹¹ BbMAJ⁷ $\frac{D}{D}$

TAB

32

Emi⁷ $\frac{D}{D}$ A7(_{b9}) FMA⁹ GbMAJ⁷(#11)

TAB

"BROOKLYN SOMETIMES" ■ solo pg. 3

35

G⁷_{sus} A^{b7}_{sus} A^{mi9} B^{mi9} A^{mi9} B^{mi9} C^{bmi9}

picking close to the bridge

T 1 1 1 1 1 1 0 1 1 1 0 1 3 0 1 3 3 4 6 8 8

A 3 3 4 4 4 2 2 3 3 1 1 1 0 1 3 0 1 3 3 4 6 8 8

B 3 3 4 4 4 2 2 3 3 1 1 1 0 1 3 0 1 3 3 4 6 8 8

38

A^{mi} D^b E^bMA⁷⁽⁺⁵⁾ D^b E^{b7}alt E^{mi7} FMA⁷

T 7-12 11-10 9 8 7 8 10 11 8 8-7 4 5 5 5 5 7 5 8 7 5 7

A 7-12 11-10 9 8 7 8 10 11 8 8-7 4 5 5 5 5 7 5 8 7 5 7

B 7-12 11-10 9 8 7 8 10 11 8 8-7 4 5 5 5 5 7 5 8 7 5 7

41

G⁷ FMA⁹ G^bMA^{7(#11)} G⁷_{sus} A^{b7}_{sus}

T 5 5 3 7 5 3 2 1 4 2 1 2 3 5 4 3 2 5

A 5 5 3 7 5 3 2 1 4 2 1 2 3 5 4 3 2 5

B 5 5 3 7 5 3 2 1 4 2 1 2 3 5 4 3 2 5

44

A^{mi9} B^{mi9} A^{mi9} B^{mi9} A^{mi9} D^b E^bMA⁷⁽⁺⁵⁾ D^b

T 2 5 4 5 6 5 3 6 3 5 2 4 5 5 6 4 5 5 8 7 6 8 6 4 3 7 6

A 2 5 4 5 6 5 3 6 3 5 2 4 5 5 6 4 5 5 8 7 6 8 6 4 3 7 6

B 2 5 4 5 6 5 3 6 3 5 2 4 5 5 6 4 5 5 8 7 6 8 6 4 3 7 6

47

E^{b7}alt E^{mi7} FMA⁷ G⁷

T 5 5 2 5 3 3 0 1 3 3 0 3 0 2 1 3 3 1 3 0 0 2 1

A 5 5 2 5 3 3 0 1 3 3 0 3 0 2 1 3 3 1 3 0 0 2 1

B 5 5 2 5 3 3 0 1 3 3 0 3 0 2 1 3 3 1 3 0 0 2 1

"BROOKLYN SOMETIMES" ■ solo pg. 4

50

FMA⁹ G^bMAJ⁷(#11) G⁷_{sus} A^b7_{sus}

TAB

3 5 2 3 5 6 3 5 6 4 5 6 8 5 6 7 5 9 8 6 5 7 5 6 6 4 5 6 4 5

52

A^mi⁹ B^bmⁱ9 A^mi⁹ B^bmⁱ9 A^mi⁹ E^bMA⁷(+5)

TAB

4 5 3 5 2 3 5 6 3 4 6 5 3 2 5 4 2 5 6 3 5 2 4 4 6 8 10 8 9 10 11 8 9 9

55

E^b7_{alt} E^mi⁷ FMAJ⁷ G⁷

TAB

10 9 7 6 7 5 4 5 7 5 7 8 12 10 8 7 10 8 6 5 7 5

58

FMA⁹ G^bMAJ⁷(#11) G⁷_{sus} A^b7_{sus}

TAB

4 5 7 4 5 4 7 6 5 3 4 6 3 6 3 4 5 3 5 4 3 4 5 3 4 5 3 6 4 6

60

A^mi⁹ B^bmⁱ9 A^mi⁹ B^bmⁱ9

TAB

5 3 2 5 4 2 5 6 6 5 6 4 5 2 3 5 3 2 5 6 6 6 4 4 6 6 4

"BROOKLYN SOMETIMES" ■ solo pg. 5

Ami $\overline{D\flat}$ H EbMA7(+5) \overline{D} Eb7alt Emi7 FMAJ7

62

TAB

5 5 7 4 7 7 7 6 5 6 2 2 3 5 3 8 5 10

G7 FMA9 GbMAJ7(#11) G7sus Ab7sus

65

TAB

12 8 7 10 8 8 8 8 8 4 6 5 8 5 5 7 5 8 6 7 4 5

Ami9 Bbmi9 P P Ami9 \overline{B} P Bbmi9 \overline{C} H Ami $\overline{D\flat}$ 8va EMA7(+5) \overline{D}

68

TAB

7 5 8 5 8 6 9 7 6 8 7 5 8 5 8 10 8 11 8 12 10 8 14 15 16

Eb7alt Emi7 FMAJ7 G7 H A (piano solo)

71

TAB

16 17 17 12 13 10 12 10 12 8 5 6 5 7 6 7 5 2 2 2 2 0 4 4 4 3

"CAKE" ■ lead sheet

Slow Soviet Revolutionary Memorial

Dmi Fmi Dmi Fmi Dmi Ami Dmi Fmi A⁷ Gmi A⁷ Gmi A⁷ Gmi A⁷ Gmi

(improv)

Dmi Fmi Dmi Fmi Dmi Ami Dmi Fmi D / B^b / DMA⁶ / Dmi⁷ G⁷

(improv)

5 Turn of the Century American Ballad

C Ami⁷ C Ami⁷ Bmi⁷ / / / Ami⁷ Bmi⁷ / / Ami⁷ Bmi⁷ D⁷(b9)

1st time: RITARD
Ending: NO RITARD

♩ = . G 4 Bars Drums 4x Piano & Bass IN

fine

A1 Gmi⁷ EMAJ⁷ Dmi⁷

22 G^bMAJ⁷ CMAJ⁷(#11) CMAJ⁷(#5)

28 Bmi⁷ CMA⁷(#5) Bmi⁷ CMA⁷(#5) Bmi⁷

34 A2 GMAJ⁷ EbMAJ⁷ EMAJ⁷

Dmi⁷ G^bMAJ⁷ CMAJ⁷(#11)

"CAKE" ■ lead sheet pg. 2

CMAJ7(#11) CMA7(#5) Bmi7 $\frac{E}{E}$ CMA7(#5) $\frac{E}{E}$ Bmi7 $\frac{E}{E}$

CMA7(#5) Bmi7 $\frac{E}{E}$

B (Improv with sax the first time)

A7 Gmi A7

Gmi A7

1 Gmi 2 Fmi7

D.S. al Coda

Solos ||: **A1** **A2** **B** $\frac{D.S. al Coda}{\%}$ **A1** **A2** Φ **C** ||

Last Solo ||: **C** || → Original Tempo / Head Out

Φ A7($\frac{13}{b9}$) **C** Dmi solo starts on page 14. Fmi $\frac{G}{G}$ Gmi $\frac{F}{F}$ **8x**

(2.) 1st x only

f *ff*

"CAKE" ■ solo pg. 1

♩ = 204 A7(b9)

sl.

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

5 10 10 10 8 10 13

TAB

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

Dmi

6 17 15 17-16-15-17-14-13 14-13-12-11-15-10 14-10

TAB

Fmi G Gmi F

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

11 14-13-10 13-12-10-13 10 13-8 10 10 10 10 13 12-11 12

TAB

Dmi

Fmi G Gmi F

solo Gmi7

A

picking close to the bridge

16 10-10 12-10 14-12-10 13-12-11 10 13-12-10-8 6 5 3-1 10 9-8 6 5 8

TAB

"CAKE" ■ solo pg. 2

EMAJ⁷ Dmi⁷ G^bMAJ⁷ / D^b

21

7 5 4 7 5 4 2 3 2 5 5 2 3 12 13 11 9 8 11 10

sl. sl. sl. P

CMAJ⁷(#11) CMAJ⁷(#5) Bmi⁷ / E

26

8 7 9 7 10 9 7 10 9 7 5 3 2 3 5 5 5 4 7

picking close to the bridge

CMAJ⁷(#5) / E Bmi⁷ / E CMAJ⁷(#5) / E Bmi⁷ / E

31

4 7 4 5 7 7 9 5 7 7

picking close to the bridge

Bmi⁷ / E GMAJ⁷

36

7 10 (7) 9 8 7 10 9 7 10 11 12

P P

EMAJ⁷ Dmi⁷ Dmi⁷ Dmi⁷

41

11 (12) 12 12 10 8 7 10 8 5 3 5 4 5 3 5 4 2

P P P P P P H

"CAKE" ■ solo pg. 3

59

8 7 10

60

61

62

63

64

T
A
B

Gmi

A⁷

Gmi

Gmi

sl.

sl.

H

13-14-17-15

16 14 17-16-14

17-15-14

17-15-12

14-12-11-12

10-9

"CAKE" ■ solo pg. 4

69

B A⁷ Gmi A⁷ A⁷ Fmi⁷

P P P P

T B
A 12 11 9
B

5 6 5 6 5 9 5 10 8 9 6 7 5

74

Gmi⁷ Gmi⁷ Gmi⁷ EMAJ⁷ Dmi⁷

P P P P

T
A 8 5 5 8 6 3
B

3 1 3 4 2 4 5 3 5 5

79

Dmi⁷ GbMAJ⁷ D_b CMAJ⁷(#11)

P P P P

T
A 3 5 5 3 5 3 5 6 4 6 5 3 5 4 3 5 4
B

84

CMAJ⁷(#11) CMAJ⁷(#5) Bmi⁷ E CMA⁷(#5) E

P P P P

T B
A 2 4 5 2 4 5 2 5 5 4 7 4 6 4 5 4 7 5 7 7 9
B

89

Bmi⁷ E CMA⁷(#5) E Bmi⁷ E

P P P H P P H P

T
A 9 7 12 10 8 7 10 8 7 10 7 9 7 7 9 7 5 4 7 6 4 7 6 7 4 5 7 5
B

"CAKE" ■ solo pg. 7

139

Fmi G Gmi F Dmi Fmi G Gmi F Dmi

3

16-13-14 13 16-15-13 12-15 12 14-15-14 13 15-13-11-10 13 12-10 10-12 10-10

sl.

143

Fmi G Gmi F Dmi Fmi G Gmi F

12-13-10-11 13 10 12 10-13 12 10-12 10-10 10-10

146

Gmi7

15 19

sl.

“THE CLOISTER” ■ lead sheet

A

Drums & Piano 16

A
 Ami^7

A
 $\text{C}^7(\text{b}9)$

$\text{D}\flat$
 G

$\text{F}\sharp$
 C

$\text{F}\sharp^7 \text{ sus}$

$\text{Ami}^7(\text{b}6)$

CMAJ^7

Ami^7

A
 $\text{C}^7(\text{b}9)$

$\text{E}\flat$
 G

$\text{F}\sharp$
 C

$\text{F}\sharp^7 \text{ sus}$

$\text{Ami}^7(\text{b}6)$

CMAJ^7

EMAJ^7

A2

$\text{Bmi}^7 \text{ phryg.}$

B
 A^7

Dmi^9

C
 $\text{D}\flat$

$\text{G}\flat$
 $\text{B}\flat$

$\text{E}\flat^7(\sharp 9)$

$\text{E}\flat^7(\sharp 9)$

$\text{E}\flat^7(\sharp 9)$

$\text{Bmi}^7 \text{ phryg.}$

$\text{E}\flat \text{mi}^7$

$\text{FMAJ}^7(\sharp 11)$

Ami^{11}

B^9

B^9

B

$\text{CMAJ}^7(\sharp 11)$

$\text{CMAJ}^7(\sharp 11)$

$\text{F}\sharp \text{mi}^7$

B^7

B^7

EMAJ^7

"THE CLOISTER" ■ lead sheet pg. 2

37 CMAJ7(#11) CMAJ7(#11) Ami7(b6) CMAJ7

41 C Cmi7 F/C (improv) 4x

after solos 45 DbMAJ7(#11) EbMA9

49 A3 Ami7 A/C7(b9) Db/G F#C

53 F#7sus Ami(b6) CMAJ7 EMAJ7

57 Ami7 Eb+7 CMAJ7 B7(#11)

61 GbMAJ7 Ami(b6) CMAJ7 CMAJ7

65 Ami7 D/F# D Eb6 Bmi7(b9/b5)

69 Db/GbMAJ7 F/A7alt CMAJ6

Ami7 Eb+7 CMAJ7

"THE CLOISTER" ■ lead sheet pg. 3

77 **B⁷** **F#mi⁷(b5)** **F/A** **C**

81 **Emi⁷** **To Coda**

To Solos ▶

D.S. al Coda after solos

B2 **tacet**

85 **CMAJ⁷** **F#-7** **B⁷_{sus}**

89 **B⁷** **CMAJ⁷** **IN** **Ami⁷** **BLOW!** **CMAJ⁷**

f

Outro

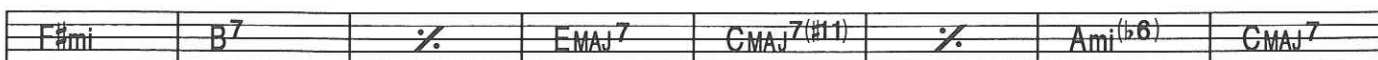
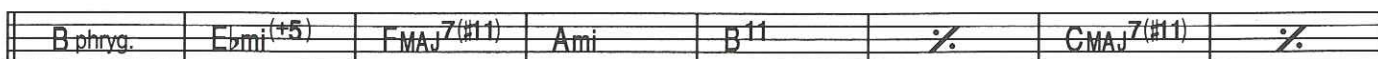
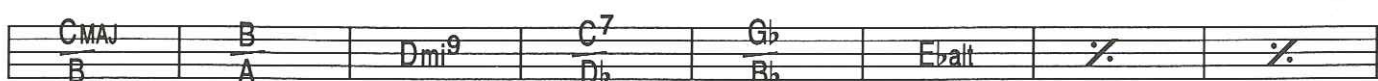
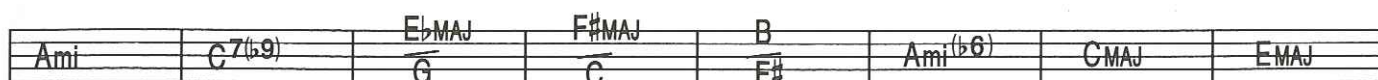
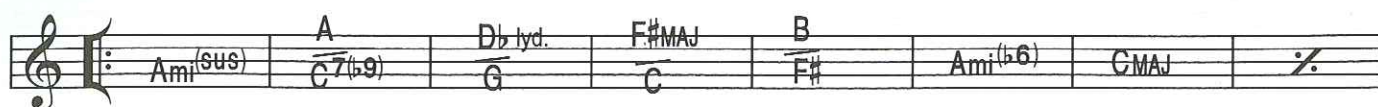
94 **FMAJ⁷** **Bmi⁷(b5)** **CMAJ⁷** **Dmi⁷**

fine

VAMP

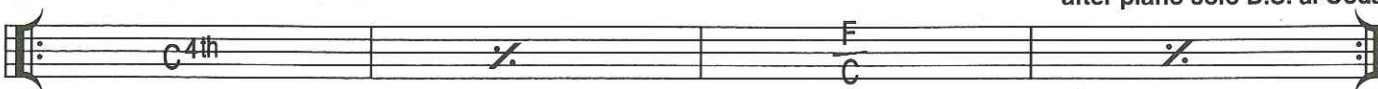
"THE CLOISTER" ■ lead sheet pg. 4

The Cloister ► SOLOS



4x

after piano solo D.S. al Coda

Form: Play to **B2**Solos: To Coda al *Fine*

"THE CLOISTER" ■ solo pg. 1

Ami(sus) A/C D^b/G F[#]MAJ/C

TAB: 0 2 5 5 5 6 7 8 8 6 4 6

F[#]7sus⁴ Ami(b6) CMAJ⁷ Ami⁷

TAB: 5 7 6 7 6 5 3 0 7 0 2 2 7 8 10 12 10 8 7 10

A/C E^bMAJ/G F[#]MAJ/C F[#]7sus⁴ Ami(b6)

TAB: 10 5 7 8 9 5 8 6 8 6 4 3 5 4 3 6 4 2 7 5 3 3 5

CMAJ⁷ EMAJ⁷ BPhryg. A13(#11)

TAB: 15 4 3 2 4 2 4 2 4 2 2 2 3 2 4 5 2 4 5 2 4 5 2 3 5 7 10 12

"THE CLOISTER" ■ solo pg. 2

Chords: Dmi⁹, C/D^b, G^b/B^b

Measure 19: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 10 8 7 8.

Measure 20: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 8 8 8 7 6 9.

Measure 21: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 8 7 6 8 6 9 8 6 9 8 7 6.

Chords: Ebalt, BPhryg.

Measure 22: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 4 6.

Measure 23: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 11 12 12 11 10 sl. 11 12 11 10.

Measure 24: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 8 10 7.

Chords: Ebmi⁷, FMAJ⁷(#11), Ami¹¹, B⁹

Measure 26: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 6 7 8.

Measure 27: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 7 8 9 7 12.

Measure 28: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 8 7 7 5 5.

Measure 29: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 7 4 4 4 4.

Measure 30: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 4 2 2 4.

Chords: CMAJ⁷(#11), F#mi⁷, B⁷

Measure 31: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 2 5 4 2 4 5.

Measure 32: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 2 4 5 3 5 2 3 7 5 3 2 5.

Measure 33: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 2 5 2.

Measure 34: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 2 1 2 4.

Chords: B⁷, EMAJ⁷, CMAJ⁷(#11)

Measure 35: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 1 2 4 2 4 5 7 9 11 12 7.

Measure 36: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 12 10 8 7 10 8.

Measure 37: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 3, 3, 3. TAB: 7 9 7 5 4 2.

"THE CLOISTER" ■ solo pg. 3

Guitar

C4th
even--

C4th

F
C

Bass

49

6 7 8 7 6 8 7 6 5 4

5 4 5 3 4 5 6 3 5 3 2 3 5 2 3

52

T
A
B

1 3 5 1 3 1 0 3 3 5 6 3 5 3 5 4 6 8 8 10 13

"THE CROSS" ■ lead sheet pg. 1

A Bass & Drum intro C Gmi⁷ C Gmi⁷ 2nd x (D^b/G) 4x

B B⁷_{sus4} B⁷_{alt} D⁷_{alt} Abmi⁷(b6) Gbmi⁷(b6) Emi⁷(b6) B⁷_{sus4} B⁷_{alt} D⁷_{alt} G⁷_{sus4}

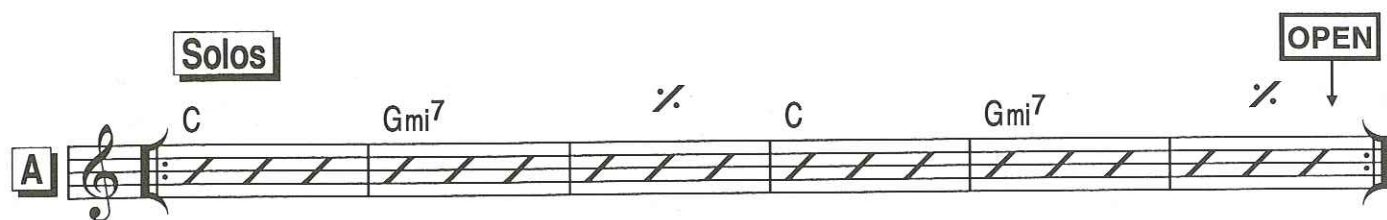
C C Eb D Db 4x

D Abmi⁷ Gbmi⁷ Ami⁷(b6) Ab/C E/Ab Gb⁷(13) Ami(MA7) Ab/C Abmi⁷ Gbmi⁷ Ami⁷(b6) Ab/C Ab⁻⁷ F#mi⁷ Ami⁷ 1 Cmi⁷ 2 G⁷_{sus}

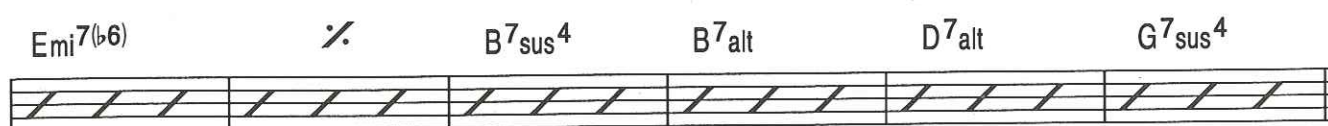
To Solos ▶

"THE CROSS" ■ lead sheet pg. 2

Solos

A 

B 



C 

D 

Play **D** al 2. after each Solo

After Last Solo Play **D** al 1. and 2. the Vamp Out on **A**

"THE CROSS" ■ solo pg. 1

♩ = 242

C Gmi7 % C

Gmi7 % C Gmi7 %

C H Gmi7 % C Gmi7

% C Gmi7 H % C P

Gmi7 % C Gmi7 %

5 3 3 5 4 3 4 4 5 2

10 2 2 0 1 2 2 0 2 2 3 4 5 5 4 3 5 4

15 3 6 5 3 5 6 3 5 6 3 4 5 3 3 5 0 3 5 3 3

20 0 3 3 3 0 3 0 3 3 5 3 3 5 3 5 7 5 3 3 5 3 3 5 3

"THE CROSS" ■ solo pg. 2

25

C Gmi⁷ C Gmi⁷

30

Gmi⁷ C Gmi⁷ C

35

Gmi⁷ C Gmi⁷ C

40

C Gmi⁷ C Gmi⁷

45

C Gmi⁷ C

31

"THE CROSS" ■ solo pg. 3

Gmi⁷ C Gmi⁷

50

TAB

5 3 3 4 5 5 3 3 5 3 5 5 3 3 6

C Gmi⁷ C Gmi⁷

55

TAB

5 8 8 12 13 8 12 13 13 12 15 13 12 13

C Gmi⁷ P C

60

TAB

10 11 11 10 13 10 12 11 10 14 13 11 10 13 (10) 11 10 12 13 10 11 12 10 9 10 10

Gmi⁷ C Gmi⁷

65

TAB

10 9 10 10 9 10 8 10 3 5 3 3 5 3 3 4 3 3 5 3

C Gmi⁷ C Gmi⁷

70

TAB

6 3 5 3 10 8 10 8 3 5 3 3 6 3 5 3 4 3 3 5 3

"THE CROSS" ■ solo pg. 4

75

Gmi⁷ C Gmi⁷ C

H H

3 3

6 3 5 3 6 5 6 3 5 6 10 10 8 8 10 15

TAB

80

Gmi⁷ C Gmi⁷ H

sl.

13-14 13 11 14-13 11-10 12 11-9 12-11-10-9 8 7-10 9 8 9 10-11-6 9 8 6

TAB

85

C Gmi⁷ H % C Gmi⁷

5 7 5 4 3 (0) 0 0 2 3 0 1 3 1 3 4 5 3 3 5 5 3

TAB

90

B⁷_{sus4} B⁷_{alt} D⁷_{alt} %

8 5 6 7 4 5 6 4 7 6 5 6 5 6 12

TAB

95

Abmi⁷(b6) Gbmi⁷(b6) Emi⁷(b6) P % B⁷_{sus4}

11-14-18 17-16-15-14 17 15-13-12 14-12 15 14-12 15-14-12 15 14 12 11-14-11-12

TAB

"THE CROSS" ■ solo pg. 5

B⁷alt H D⁷alt *sl.* G⁷sus⁴ C E^b

100

TAB 9 10 10 8 12 11 10 9 7 6 10 9 8 6 5 7 5 5

D D^b C E^b D *sl.* *sl.*

105

TAB 5 4 5 6 5 8 8 8 8 8 15 15 15 15 15 15 13 15 15 15 15 14

D^b C *sl.* *sl.* E^b *sl.* *sl.* D *sl.* D^b *sl.* *sl.*

110

TAB 15 15 15 13 15 15 14 15 15 15 13 15 15 15 13 15 15 15 15 14 15 15 15 15 15 15 15 13 15 15 13 15

C *sl.* E^b *sl.* D P D^b Abmi⁷

115

TAB 15 15 13 15 15 15 14 15 15 15 15 14 12 11 10 13 12 9 11 14

F[#]mi⁷ Ami⁷(^b6) $\frac{Ab}{C}$ Abmi⁷ F[#]mi⁷

120

TAB 12 9 10 12 12 10 10 8 9 10 8 9 9 8 7 6 5 6 7 4 6 4

"THE CROSS" ■ solo pg. 6

Ami7(b6) $\frac{Ab}{C}$ Abmi7 F#mi7 Ami7(b6)

125

TAB

7 5 7 5 7 8 6 4 5 6 4 4 6 7 3 5 2

$\frac{Ab}{C}$ Abmi7 F#mi7 Ami7(b6) $\frac{Ab}{C}$

130

TAB

3 4 6 4 6 7 2 4 5 2 3 5 6 3 5 6 5 4 3 6 4

Abmi7 F#mi7 Ami7(b6) $\frac{Ab}{C}$ Abmi7

135

TAB

6 4 4 6 4 9 7 8 7 7 11 12 8 10 8 8 9 9

F#mi7 Ami7(b6) $\frac{Ab}{C}$ Abmi7 F#mi7

140

TAB

11 14 14 11 13 12 11 14 13 14 18 18 19 18 19 19 16 17

Ami7(b6) $\frac{Ab}{C}$ Abmi7 F#mi7 Ami7(b6)

145

TAB

19 20 17 16 14 13 16 15 14 12 15 13 16 14 14 14 11 12 9 10 12 9 12 12

"THE CROSS" ■ solo pg. 7

150

$\frac{A\flat}{C}$ $A\flat mi^7$ $F\sharp mi^7$ $A mi^7(\flat 6)$ $\frac{A\flat}{C}$

H P

T 13-10-11-13 10-11 9-11-7 8 9 9 6 7-9 7-6 9 10 9-7 9-10-8 6 6 6-10

A B

155

$A\flat mi^7$ $F\sharp mi^7$ $A mi^7(\flat 6)$ $\frac{A\flat}{C}$ $A\flat mi^7$

sl. (p)

T 8 11 9 8-11 11 sl. (12) 7-6-5-3 8-7-6-4 7-6 4 4

A B

160

$F\sharp mi^7$ $A mi^7(\flat 6)$ $\frac{A\flat}{C}$ $A\flat mi^7$ $F\sharp mi^7$

T 5 6 3 5 3 6 4 4 4 6 4 7 5 9 7

A B

165

$A mi^7(\flat 6)$ $\frac{A\flat}{C}$

4 sl.

T 11 9 12 10 14 11 sl. 16

A B

“GESTURE (LESTER)” ■ lead sheet pg. 1

Ami⁷ Ami^{7(b6)} AMAJ^{7(#11)} G#mi¹¹ F#mi¹¹ F#7(+5)

AMAJ⁷ EMA⁶ FMAJ^{7(#11)} E⁷_{sus}⁴⁻³ Eb⁷ 4 D⁷_{sus}⁴⁻³

7 CMAJ^{7(#11)} F#mi¹¹ GMAJ⁶ Bmi⁷ AbMAJ⁶ Cmi⁷ DbMA⁶ Gmi¹¹

13 **A** Bb F⁷ DbMAJ⁷ 4 AbMA⁶ DMAJ^{7(#11)} Db⁷_{sus} 4 BMAJ⁶ 9 F⁷(#9)

17 Bb F⁷(#9) Bbmi¹¹ DbMA⁷⁽⁺⁵⁾ GbMAJ⁷ 4 Fmi⁷ Cmi⁷ 4 Ami^{7(b5)}

21 Bmi⁷ A⁷_{sus} Bb F⁷ 3 DbMAJ⁷ 4 AbMA⁶ DMAJ^{7(#11)} 4 Db⁷_{sus}

25 C⁷_{alt} F⁷ 4 GbMAJ⁷ C⁷_{alt} F#mi¹¹ Gmi¹¹ Ebmi⁹

29 Gmi¹¹ E⁷_{alt} DbMA⁷⁽⁺⁵⁾ GbMAJ⁷ DbMA⁷⁽⁺⁵⁾ GbMAJ⁷ Bb F⁷ 3 DbMAJ⁷ 4 AbMA⁶

33 Db Eb / Db Eb / Ab⁶ 9 F⁷_{sus} 4 E⁷_{sus} Bbmi⁷

Ami⁷ GbMAJ⁷ Ami⁷ GbMAJ⁷ 1 F⁷ Gmi⁷ F⁷ Gmi⁷ F⁷ Gmi⁷ Ami⁷ Cmi⁷ F⁷

2 Ami⁹ Emi⁷ G / Ab Bb Bb

3 Fine

"GESTURE (LESTER)" ■ lead sheet pg. 2

B Bbm⁶ / Gb⁷ Fmi⁹ %

Bbm⁶ / Gb⁷ Fmi⁹ %

Dbmi⁶ C7(#9) / Abmi⁶

Dbmi⁶ C7(#9) / AbMAJ⁶

Abmi(b⁶) EMAJ⁷ F⁷_{sus} D.S. al Fine to solos

- Drum solo
- Piano solo
- Guitar solo
- Sax solo

After sax solo go to **B** and take D.S. al Fine

"GESTURE (LESTER)" ■ solo pg. 1

♩ = 130 Abmi(b6) 3 H EMAJ7 F7sus4

This system contains the first two measures of the piece. The first measure features a half note (H) and a triplet of eighth notes. The second measure features a triplet of eighth notes. The guitar tablature below the staff shows the fret numbers for each note.

TAB: 1 2 4 1 3 4 2 4 5 2 4 6 2 4 2 6 5 3

A BbMAJ7 F7 DbMAJ7 AbMA6 DMAJ7(#11) P Db7sus

This system contains measures 3 through 5. Measure 3 has a triplet of eighth notes. Measure 4 has a triplet of eighth notes. Measure 5 has a triplet of eighth notes. The guitar tablature shows fret numbers and a 'P' (pull-off) mark.

TAB: 1 3 1 6 6 11 10 9 10 7 9

BMAJ9 F7(#9) BbMAJ7 F7 Bbmi11 DbMA7(+5)

This system contains measures 6 through 8. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes. The guitar tablature shows fret numbers and a 'P' (pull-off) mark.

TAB: 6 9 6 7 9 8 6 5 6 8 6 1 4 2 1 3 4 2 1 4

GbMAJ7 Fmi7 Cmi7 Ami7(b5) Bmi7 A7sus

This system contains measures 9 through 11. Measure 9 has a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. The guitar tablature shows fret numbers.

TAB: 9 2 3 3 4 3 1 3 6 5 3 3 5 3 5 3 4 4 2 2 5 4 5 2

Bb H F7 DbMAJ7 AbMA6 DMAJ7(#11) Db7sus

This system contains measures 12 through 14. Measure 12 has a half note (H) and a triplet of eighth notes. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. The guitar tablature shows fret numbers and a 'P' (pull-off) mark.

TAB: 12 3 5 3 3 6 4 6 4 3 2 (2) 9

"SYNTHETICS" ■ lead sheet

Lead sheet for "SYNTHETICS" (lead sheet). The music is written in 4/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The key signature is one flat (Bb). The tempo/style is indicated as "rit. last time" and "Fine".

Chords and notes shown in the lead sheet:

- Staff 1: EbMAJ7, F7, EbMAJ7(#11)
- Staff 2: GMAJ7, F#7, Ami7, Bbmi7, GbMAJ7, F, Gb, F
- Staff 3: GbMAJ7, Fmi7, GMAJ7, C#mi7, D#mi7, C#mi7, DMAJ7, F7(#9)
- Staff 4: Bb7, Abmi, Bb7, Abmi7, Bb, F7, Gb, Bb, Gb, Bb, Eb

Solos

Solos section of the lead sheet. The music is written in 4/4 time. The first staff contains measures 17-20, the second staff measures 21-24, the third staff measures 25-28, and the fourth staff measures 29-32. The key signature is one flat (Bb). The tempo/style is indicated as "rit. last time" and "Fine".

Chords and notes shown in the solos section:

- Staff 1: EbMAJ7, F7, EbMAJ7(#11)
- Staff 2: GMAJ7, F#7, Ami7, Bbmi7, Gb, Fmi, Gb, Fmi
- Staff 3: Gb, Fmi, GMAJ7, C#mi7, D#mi7, C#mi7, DMAJ7, F7(#9)
- Staff 4: Bb7, Abmi, Bb7, Abmi, Bb, F7(b9), GbMAJ7, BbMAJ7, GbMAJ7, BbMAJ7

"SYNTHETICS" ■ solo pg. 1

♩ = 270 E♭MAJ7 F7 EMAJ7(#11)

GMAJ7 F#7 Ami7 B♭mi7 G♭MAJ7 Fmi G♭MAJ7 Fmi

G♭MAJ7 Fmi GMAJ7 C#mi7 D#mi7 C#mi7 DMAJ7 F7(#9)

B♭7 Abmi B♭7 Abmi B♭ F7(b9) G♭MAJ7 B♭MAJ7

G♭MAJ7 B♭MAJ7 E♭MAJ7 F7 EMAJ7(#11)

"SYNTHETICS" ■ solo pg. 2

21

EMAJ⁷(#11) P H GMAJ⁷ H P F[#]7 Ami⁷ B^bmi⁷ G^bMAJ⁷ P Fmi P

TAB

3 1 4 1 1 4 4 5 4 3 2 3 3 1 2 3 2 1 4 4 2 2 1

25

G^bMAJ⁷ Fmi G^bMAJ⁷ H Fmi P GMAJ⁷ C[#]mi⁷ D[#]mi⁷ H C[#]mi⁷

TAB

6 4 4 6 4 6 5 4 7 7 6 5 3 2 2 4 4 1 2 4 4

29

DMAJ⁷ F⁷(#9) P B^b7 A^bmi B^b7 A^bmi B^b F⁷(b9) P

TAB

4 2 3 3 3 3 3 3 6 6 5 4 2 4 4 2 3 3

33

G^bMAJ⁷ B^bMAJ⁷ G^bMAJ⁷ B^bMAJ⁷ E^bMAJ⁷ F⁷ P

TAB

2 3 1 1 4 1 2 3 3 2 1 3 1 0 3 1 3 0 3 3 5 2 5 3 2 1 4

37

EMAJ⁷(#11) P (sl.) P (sl.) P GMAJ⁷ F[#]7 Ami⁷ B^bmi⁷ H

TAB

4 2 4 5 4 7 11 9 7 6 9 7 5 4 6 3 4 5 4 3 6 6 5 3 5 3 5 6 3

"SYNTHETICS" ■ solo pg. 3

41

Chords: G \flat MAJ7, Fmi, G \flat MAJ7, Fmi, G \flat MAJ7, Fmi, GMAJ7, C \sharp mi7

Tab: 5 6 6 4 8 7 6 4 | 8 6 4 8 6 4 9 | 7 9 7 9

45

Chords: D \sharp mi7, C \sharp mi7, DMAJ7, F7(\sharp 9), B \flat 7, A \flat mi, B \flat 7, A \flat mi

Tab: 7 9 9 | 9 7 8 6 | 6 4 6 4 6 7 | 7 6 4 6 9 6

49

Chords: B \flat , F7(\flat 9), G \flat MAJ7, B \flat MAJ7, G \flat MAJ7, B \flat MAJ7, E \flat MAJ7

Tab: 6 5 4 6 | 5 4 7 6 4 6 5 4 | 7 6 4 6 5 4 6 | 4 3 5 3 6 5 3

53

Chords: F7, EMAJ7(\sharp 11), GMAJ7, F \sharp 7

Tab: 1 3 2 2 3 | 1 2 1 4 | 4 5 4 7 11 10 9 12 | 11 9 11

57

Chords: A \flat mi7, B \flat mi7, G \flat MAJ7, Fmi, G \flat MAJ7, Fmi, G \flat MAJ7, Fmi

Tab: 12 12 10 11 | 9 11 9 11 9 | 13 (12) 11 10 9 11 9

"SYNTHETICS" ■ solo pg. 4

61

GMAJ⁷ C#mi⁷ D#mi⁷ C#mi⁷ DMAJ⁷ F7(#9) Bb⁷ Abmi P

65

Bb⁷ P Abmi Bb F7(b9) GbMAJ⁷ BbMAJ⁷ GbMAJ⁷ BbMAJ⁷

69

EbMAJ⁷ F⁷ EMAJ⁷(#11) H

73

GMAJ⁷ F#⁷ Ami⁷ Bbmi⁷ GbMAJ⁷ P Fmi GbMAJ⁷ Fmi

77

8va GbMAJ⁷ Fmi GMAJ⁷ C#mi⁷ D#mi⁷ C#mi⁷ DMAJ⁷ F7(#9)

“SYNTHETICS” ■ solo pg. 5

81

B \flat 7 Abmi B \flat 7 Abmi B \flat F7(\flat 9) G \flat MAJ7 B \flat MAJ7

8va

13 18 13 18 16 18 16 18 18 18 16 15 15 13

TAB

85

G \flat MAJ7 B \flat MAJ7

13 6

TAB



Photo provided courtesy of Anders Chan-Tidemann

"USE OF LIGHT" ■ lead sheet

1:30

Piano intro/solo

1

B \flat MAJ7(#11)

DMAJ7

Cmi7

DMAJ7

5

Ami7

C#7(#9(maj7))

9

B \flat MAJ7(#11)

13

2

17

Dmi7

E \flat MAJ7

Bmi7

Ami7

21

C#MA7(+9)

C7sus10

25

B \flat MAJ7

DMAJ7

29

B \flat MAJ7

33

3

B \flat MAJ7(#11)

“USE OF LIGHT” ■ lead sheet pg. 2

37 *F*MAJ7 *C*mi7 *E*bMAJ7 *B*b7sus

45 *D*bMAJ7 *B*bMAJ7(#11)

49 *D*bMAJ7 *D*b7(#9) *B*bMAJ7

53 *D*bMAJ7 *B*bMAJ7(#11) D.S. al Fine after solos

Solos over form

Editor's note: Vamp on *B*bmaj7(#11) until piano ending.

piano *fine*

"USE OF LIGHT" ■ solo pg. 1

♩ = 120 B \flat MAJ7(#11)

B \flat MAJ7(#11)

DMAJ7 Cmi7 DMAJ7

Ami7 C D \flat

picking close to the bridge

B \flat MAJ7(#11)

“USE OF LIGHT” ■ solo pg. 2

B♭MAJ7(#11)

20

TAB

Dmi7 E♭MAJ7 Bmi7 Ami7

24

TAB

C D♭ C7sus4

28

TAB

B♭MAJ7 DMAJ7

32

TAB

B♭MAJ7 B♭MAJ7(#11)

36

TAB

"USE OF LIGHT" ■ solo pg. 3

B \flat MAJ7(#11) H Dmi7 E \flat MAJ7

40

15 12 15 12 14 11 15 12 13 10 10 13 11 5 7 7 6 8 5 6 5 5 8

slightly swung

TAB

FMAJ7 Cmi7 P E \flat MAJ7 B \flat 7sus4 P P P

44

13 8 10 9 8 7 6 6 8 6 4 3 5 3 5 3 5 3 5 3 5 3 4 3 6 4 4

TAB

D \flat MAJ7 B \flat MAJ7(#11) H H H

48

picking close to the bridge

3 4 6 8 8 3 5 3 5 3 6 3 3 5 5 5 3

TAB

D \flat MAJ7 D \flat 7(#9) P

52

picking close to the bridge

4 6 4 6 3 6 4 6 4 6 9 8 7 9 7 9 8 6 9 6 9 6 8 7 6 4 5

TAB

B \flat MAJ7 P H H

54

5 5 5 8 5 3 0 2 3 0 2 3 1 3 4 1

TAB

"USE OF LIGHT" ■ solo pg. 4

DbMAJ7 Db7 BbMAJ7

56 57 58

TAB

BbMAJ7

59 60 61

TAB

BbMAJ7

62 63 64

TAB

DMAJ7

65 66 67

TAB

Cmi7 DMAJ7 Ami7

68 69 70

TAB

“USE OF LIGHT” ■ solo pg. 5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in the key of C major/D minor, with a capo on the 1st fret. The bass part is in the key of Bb major, with a capo on the 1st fret. The score is written in 3/4 time. The guitar part features a melodic line with a slide (sl.) and a 6th fret bend (6). The bass part features a rhythmic line with a slide (sl.) and a 6th fret bend (6). The score is divided into three measures, with the first measure starting at measure 73. The guitar part ends with a double bar line, and the bass part continues with a double bar line. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass. The guitar part is written in a 3/4 time signature, and the bass part is written in a 3/4 time signature. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass. The guitar part is written in a 3/4 time signature, and the bass part is written in a 3/4 time signature. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass. The guitar part is written in a 3/4 time signature, and the bass part is written in a 3/4 time signature.

B \flat MAJ7

76 3 3 5

77 3 3 3

78 3 3 3

79 3 3 3

80 3 3 3

81 3 3 3

82 3 3 3

83 3 3 3

84 3 3 3

85 3 3 3

86 3 3 3

87 3 3 3

88 3 3 3

89 3 3 3

90 3 3 3

91 3 3 3

92 3 3 3

93 3 3 3

94 3 3 3

95 3 3 3

96 3 3 3

97 3 3 3

98 3 3 3

99 3 3 3

100 3 3 3

TAB

12-11-14-13 11-10 10-9

8-7 7-6 6-4 5-3 4-3 3-3 6-5-6 5-3 5

80

picking close to the bridge

Dmi7

E♭MAJ7

TAB

3 5 2 0 3 2 2 0 3 5 3 3 6 8 5

88

C⁷ sus⁴

B^bMAJ⁷

5

8 7 10 8 7-10 8 7-10 10 7-10 10 8 10 8 12 10 8-12 15-12 15-12 13 17 17 17-17

"USE OF LIGHT" ■ solo pg. 6

Sheet music for guitar, measures 91-94. The music is in B-flat major (B \flat MAJ7) and D major (DMAJ7). The melody is marked with a dashed line and an 8va (octave) marking. The guitar part includes a melodic line and a bass line with fret numbers. The melody is marked with a dashed line and an 8va (octave) marking. The guitar part includes a melodic line and a bass line with fret numbers.

Measures 91-94. The music is in B \flat MAJ7 and DMAJ7. The melody is marked with a dashed line and an 8va (octave) marking. The guitar part includes a melodic line and a bass line with fret numbers.

Measures 94-97. The music is in B \flat MAJ7. The melody is marked with a dashed line and an 8va (octave) marking. The guitar part includes a melodic line and a bass line with fret numbers.

go to **3**



Photo provided courtesy of Anders Chan-Tidemann

Selected
Kurt Rosenwinkel
Compositions

"A SHIFTING DESIGN"

(from the album *The Next Step*)

1

5

9

13

17

21

25

29

33

"CUBISM"
(from the album *The Enemies of Energy*)

A Gmi¹¹ Ami¹¹ B \flat mi¹¹ Ebmi¹¹ E⁷_{sus} Bmi⁷ CMA⁹ Ami^(b6)

Fmi^(b6) B \flat mi⁷ C \sharp mi⁹ F \sharp mi⁶ Gmi¹¹ B \flat ⁷ BMAJ⁷

5 D⁷_{sus} Ami¹¹ Gmi^(b6) G \sharp mi¹¹ A \sharp mi¹¹ Bmi¹¹ F \sharp mi¹¹

9 Fine

Gmi¹¹ Ami¹¹ B \flat mi¹¹ Ebmi¹¹ E⁷_{sus} Bmi⁷ CMA⁹ Ami^(b6)

INTFmi^(b6)

8

B

CMAJ⁷ C \sharp MAJ⁷ DMAJ⁷ Bmi⁶ / / / /

C / E B \flat mi⁷ E / E \flat F \sharp mi⁷

A \flat / G B / B \flat Ami⁶ E \flat / D Abmi⁷ G \flat MAJ⁷ DMAJ⁷

33 (DMAJ⁷) F \sharp mi⁷

Head: A A B A

Solos: A A B

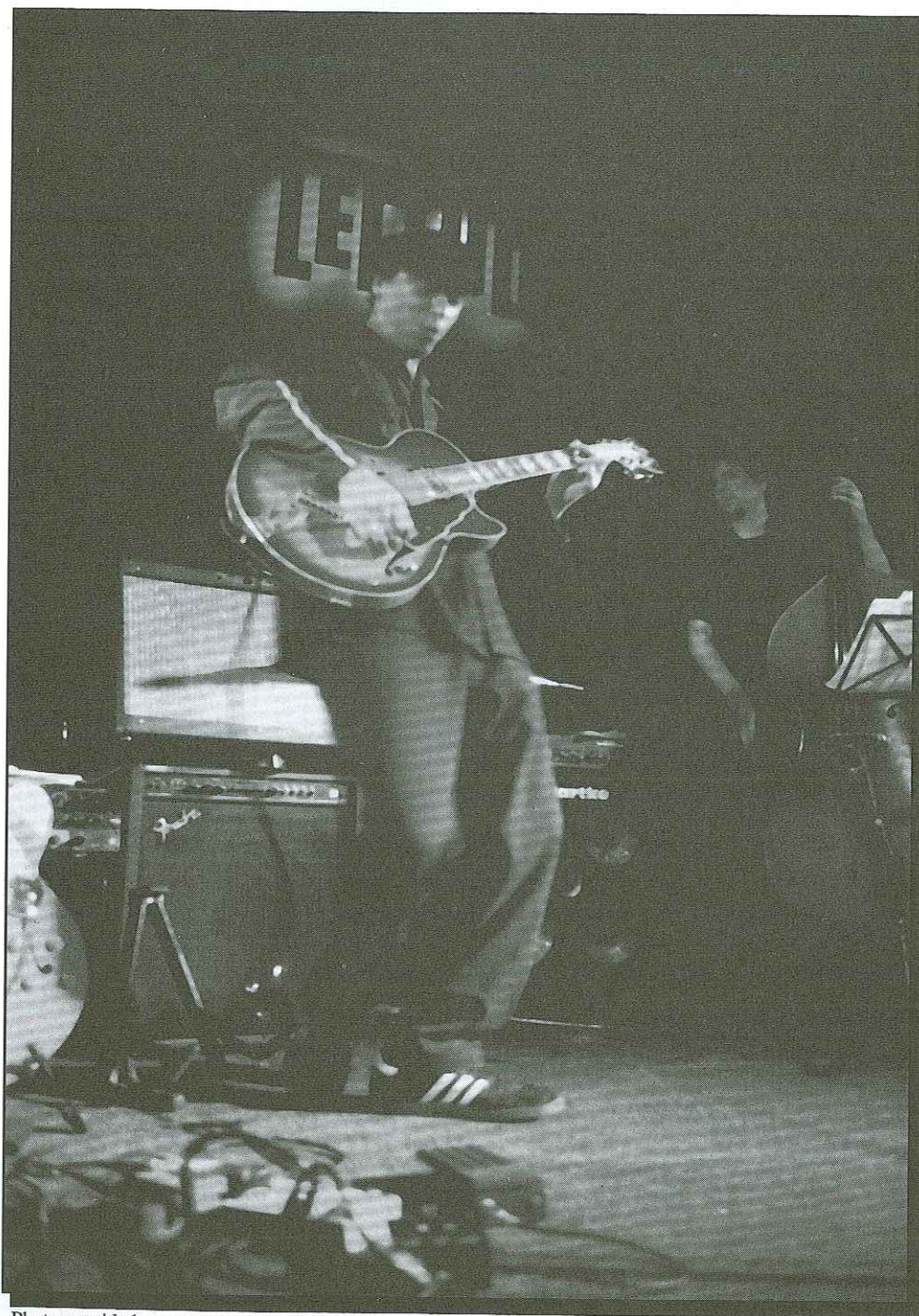


Photo provided courtesy of Anders Chan-Tidemann

"EAST COAST LOVE AFFAIR" (from the album *East Coast Love Affair*)

1 $D\flat$ $DMAJ^7$ $E\flat^7$ E^6 Cmi^7 $D\flat^7$ Dmi^7 $E\flat^7$

3 Emi^6 Cmi^7 $Abmi^7$ $D\flat^{7(+9)}$ $G^{7(+11)}$ to coda last x

5 $G\flat mi^7$ $B\flat mi^7$ Dmi^7 / D^7_{alt} $DMA^{7(+5)}$ $Abmi^7$ C^7

8 $D\flat$ $D\flat$ C B^7 $D\flat$ B^7 $D\flat$ $DMA^{7(\#11)}$ AMA^7 Ab^7 $D\flat mi$ $G^{7(+11)}$

13 $G\flat mi^7$ $B\flat mi^7$ Dmi^7 / D^7_{alt} $DMA^{7(+5)}$ $Abmi^7$ C^7 $D\flat$

17 $GMAJ^7$ Bmi^7 $DMA^{7(\#11)}$ / / $A mi^{7(\flat 6)}$ D^7_{sus} $C\sharp^{7(+9)}$ CMA^7 / F^7 /

21 Emi $C\sharp mi^7$ $F\sharp mi^7$ B^7 Emi $C\sharp mi^7$

24 $E\flat$ $F\sharp^7$ $F\sharp^{7(+9)}$ B^7_{sus} $4-3$ $EMA^{7(\#11)}$ $C\sharp mi^7$ D^7_{sus} B^7_{sus}

"EAST COAST LOVE AFFAIR" ■ page 2

B7(+9) C7 D \flat 7 / Dmi7 G7 G \flat mi7 B \flat mi7

27 3

Dmi7 / D7alt DMA7(+5) A \flat mi7 C7 D \flat / / D \flat C

30 3

B7 D \flat B7 D \flat

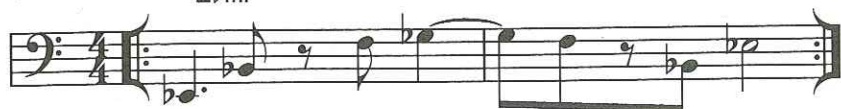
33 3 3

Bmi7

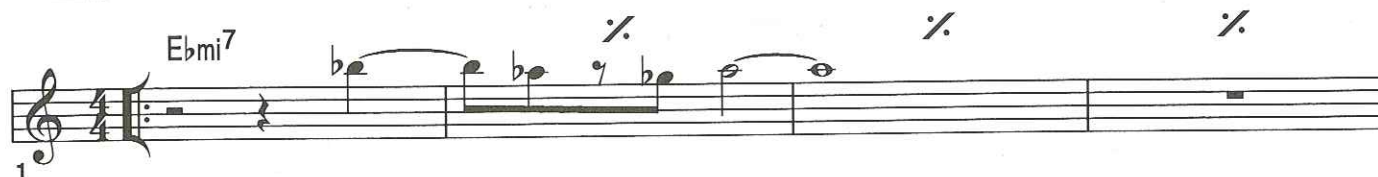
Fine

BASS FIGURE

E \flat mi⁷



Ebm⁷



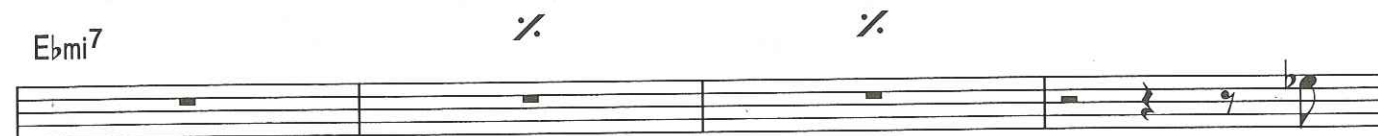
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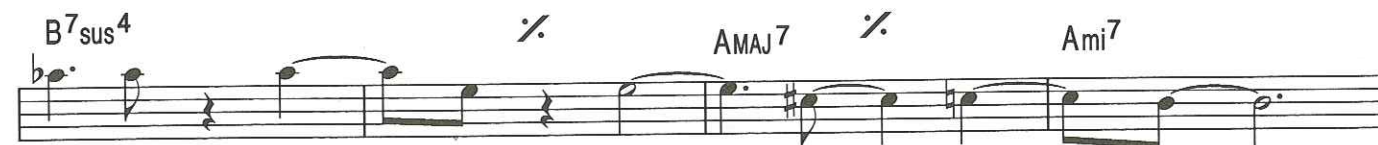
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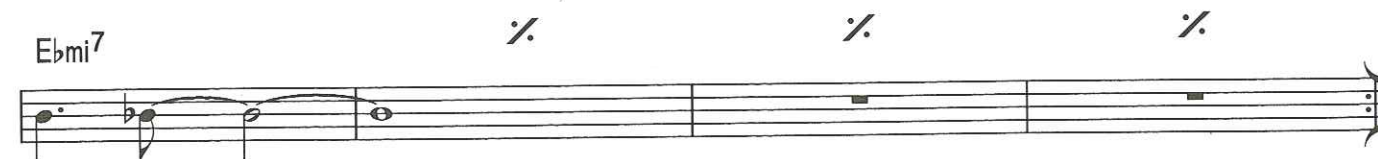
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13



17



21



Photo provided courtesy of Anders Chan-Tidemann

"OUR SECRET WORLD"
(from the album *Heartcore*)

(bass + piano)

Drums

3

1

Dbmi^6 C^7_{sus} DbMAJ^7 $\text{F}^7_{\text{sus}}^4$

5

$\text{E}^{\text{MA}7(+11)}$ $\text{Bbmi}^7(\text{b}13)$ $\text{Eb}^7(+11)$ $\frac{\text{B}^7}{\text{E}}$

9

$\text{Ab}^7_{\text{sus}}^{10}$ D^7_{alt} DbMAJ^7 $\text{D}^7(\text{b}9)$

13

$\text{B}^7(\text{b}9)$ $\text{Bbmi}(\text{sus})$ $\frac{\text{Eb}}{\text{Ab}}$ $\frac{\text{Db}}{\text{F}}$

17

$\text{Bbmi}(\text{sus})$ Ab^7_{sus} $\text{GbMA}^7(+11)$ $\text{D}^7(+11)$

21

Fmi Ami^7 AbMAJ^7 $\text{GbMA}^7(+11)$

25

Fmi^7 Ebmi^7 Gmi^7 $\frac{\text{B}^7}{\text{D}\#}$

"OUR SECRET WORLD" ■ page 2

AbMAJ Abmi7(b13) Gb E EbMAJ6

29 DbMAJ9 E/B AbMAJ7 Fmi

33 Fmi7(b6) GbMA7(+11) Ebmi7 Dmi7

37 Db7sus CMA7(+5/6)

41 *Fine*

"PATH OF THE HEART"
 (from the album *Path of the Heart*)

Chords and musical notation details:

- Staff 1: $GMAJ7+5$, E^{-6} , $F\#7sus^4$, $Ctriad/F\#7$
- Staff 2: $G/C\#$, $A/C\#$, $G^{\circ}MAJ7$, $C\#mi^9(b5)$
- Staff 3: $B\flat mi^7$, $A\flat MAJ7(+5)$, G^7sus , F/B , $B\flat/E$
- Staff 4: $A mi^6$, $A\flat/A$, A^7alt , $D mi^7$, B/A^7
- Staff 5: $CMAJ7$, B , $A mi^6$, $D\flat^7(+9)$
- Staff 6: $CMAJ7$, $B\flat MAJ7$, $A MAJ7$, $GMAJ7$, $F\#7(+9)$, Coda symbol
- Staff 7: $F\#7(+9)$, E^7sus^4 , f (coda last x only)

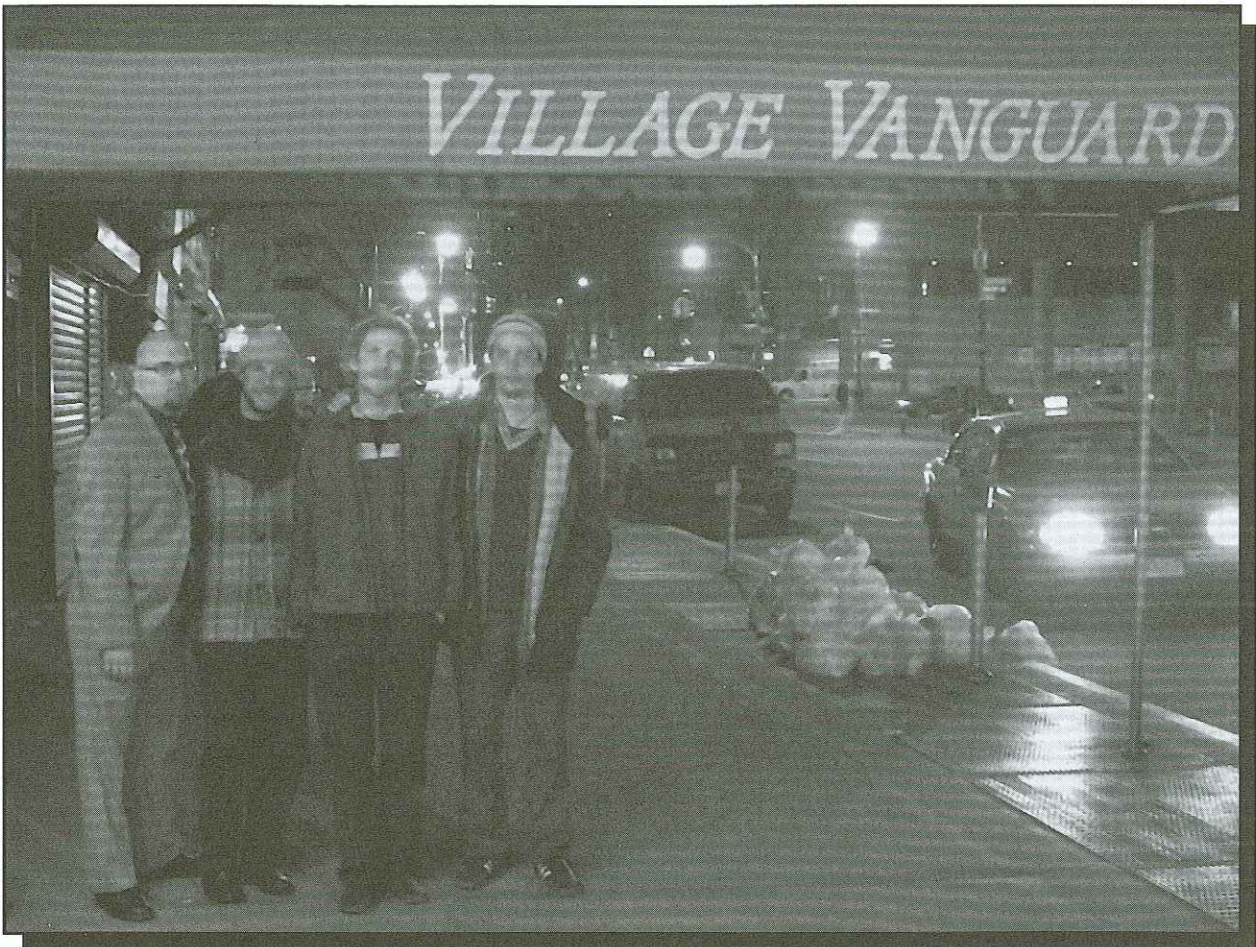


Photo provided courtesy of Anders Chan-Tidemann

"ZHIVAGO"
(from the album *The Next Step*)

Guitar intro

2. Eb- Eb/E Fmi F#mi6 4x Last x to coda

A

GbMAJ7 Ebmi7 Gb Ebmi7

5 Gb Ebmi7 Gb C7sus

9 Ab7sus AMAJ7 Bmi7 C#mi7

13 DMAJ7 Ab7sus Gb Ebmi7

17 Gb Ebmi7 Gb Ebmi7

21 C7sus FMAJ7 Eb7(b9) Bmi7

25 BbMAJ7 Gmi7 Dmi7 FMAJ7

29 DbMAJ7 Ami7 Phryg. FMAJ7 Dmi7

33 F Dmi7 F Dmi7

“ZHIVAGO” ■ page 2

Musical notation for the first system, featuring five staves with various chords and melodic lines. Chords are labeled above the staves: B⁷_{sus}, E^{MAJ}⁷, B^{b7}_{sus}, B^{MAJ}⁷, C^{#mi}⁷, D^{#mi}⁷, E^{MAJ}⁷, B^{b7}_{sus}, B^{MAJ}⁷, C^{#mi}⁷, D^{#mi}⁷, E^b/_{E^{MAJ}⁷}, B^{b7}_{sus}, B^{MAJ}⁷, C^{#mi}⁷, D^{#mi}⁷, E^{MAJ}⁷, B^{b7}_{sus}, B^{MAJ}⁷, C^{#mi}⁷, D^{#mi}⁷.

Musical notation for the second system, featuring four staves with various chords and melodic lines. Chords are labeled above the staves: B^{bmi}⁷ ⁴_{sus}, A^{bmi}⁷ ⁴_{sus}, G^{bMAJ}⁷, F^{mi}⁷.

Editor's note: 2nd time through B section, notes are displaced by one beat.

Musical notation for the third system, featuring four staves with various chords and melodic lines. Chords are labeled above the staves: E^{bmi}⁷ ⁴_{sus}, D^{bMAJ}⁷, C^{mi}(^{b6}), B⁶. A double bar line with a repeat sign is present at the end of the system. Below the staves, there is a section labeled "To Top" with a double bar line and a repeat sign.



Photos provided courtesy of Anders Chan-Tidemann

appendix - piano parts

"BROOKLYN SOMETIMES" ■ piano

Open
A 1st x on D.C. to coda

Piano

6

11

B piano solo

17

22

C guitar melody

27

32

Del Capo
 1x
 al CODA
 per favore

"BROOKLYN SOMETIMES" ■ piano pg.2

To Piano Solo over **B** / **C**

"THE CLOISTER" ■ piano part

Ami C7(b9) $\frac{A\flat}{G}$ $\frac{F\sharp}{C}$ F \sharp 7sus Ami(b6)

7 CMAJ7 EMAJ Ami Eb7 CMAJ B7

13 $\frac{D\flat}{G}$ Ami(b6) CMAJ CMAJ **A** Ami(sus) C7(b9)

19 $\frac{D\flat}{G}$ lyd. $\frac{F\sharp}{C}$ MAJ $\frac{B}{F\sharp}$ Ami(b6) CMAJ CMAJ

25 Ami C7(b9) $\frac{E\flat}{G}$ MAJ $\frac{F\sharp}{C}$ MAJ $\frac{B}{F\sharp}$ Ami(b6)

31 CMAJ EMAJ **A2** $\frac{C}{B}$ MAJ $\frac{B}{A}$ Dmi9 $\frac{C7}{D\flat}$

37 $\frac{G\flat}{B\flat}$ Eb7alt $\frac{B7alt}{E\flat}$ mi7(+5)

43 FMAJ7(#11) Ami11 B11

"THE CLOISTER" ■ piano part pg. 2

47 **B** CMAJ7(#11) CMAJ7(#11) F#mi7 B7 B7

52 EMAJ7 CMAJ7(#11) CMAJ7(#11) Ami(b6) CMAJ7

57 **C** C4th F/C 4x

61 DbMAJ7(#11) EbMA9

65 **A3** Ami C7(b9) Db lyd. G F#MAJ C B F# Ami(b6)

71 CMAJ EMAJ Ami Eb7 CMAJ B7

77 Db G Ami(b6) CMAJ CMAJ Ami7 D F#

"THE CLOISTER" ■ piano part pg. 3

83 **D** Eb⁶ Bmi^{7(b5)} $\frac{D\flat}{G\flat}$ A⁷alt C⁶ $\frac{F}{A}$ Ami

91 Eb⁷⁽⁺⁵⁾ CMAJ F# Loc. $\frac{F}{A}$ CMAJ

97 CMAJ **B2**

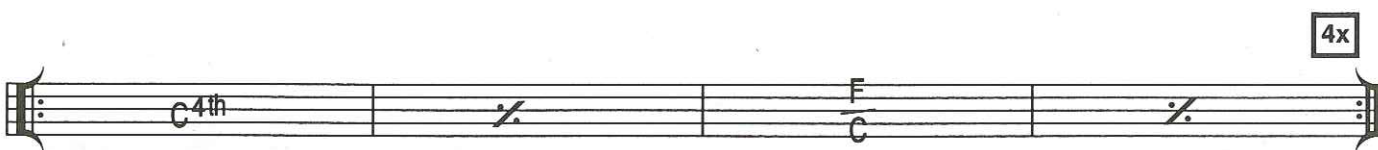
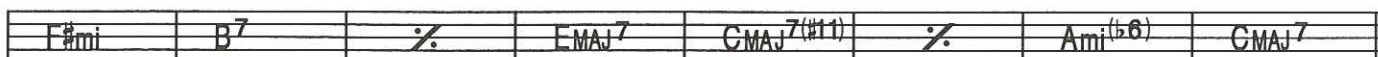
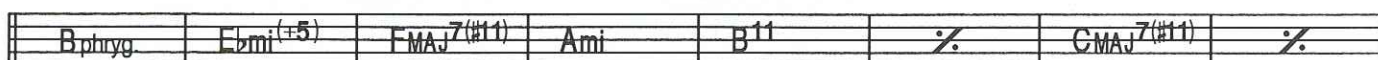
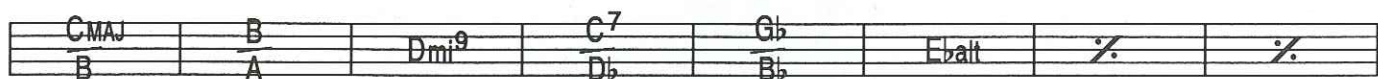
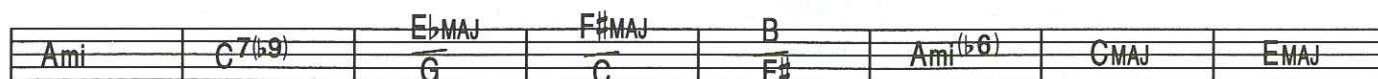
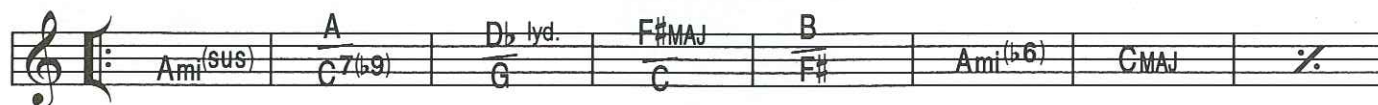
G#mi F#mi⁷ F#mi⁶ C major sound Ami CMAJ⁷

To Solos 1st x ▶

Outro FMAJ⁷ Bmi^{7(b5)} Ami $\frac{C}{C}$ Dmi⁹ fine

"THE CLOISTER" ■ piano part pg. 4

The Cloister ► SOLOS



Form: Play to **B2**

Solos: To Coda al *Fine*

"OUR SECRET WORLD" ■ Piano part

D \flat mi \flat ⁶ C⁷_{sus} D \flat MAJ⁷ F⁷_{sus}⁴ E^{MA}⁷⁽⁺¹¹⁾ B \flat mi^{7(b13)}
 E \flat ⁷⁽⁺¹¹⁾ B⁷/_E A \flat ⁷_{sus}¹⁰ D⁷_{alt} D \flat MAJ⁷ D⁷_(b9)
 B⁷ B \flat mi^(sus) E \flat /_{A \flat} D \flat /_F B \flat mi^(sus) A \flat ⁷_{sus}
 G \flat MA⁷⁽⁺¹¹⁾ D⁷₍₊₁₁₎ Fmi A \flat mi⁷ A \flat MAJ⁷ G \flat MA⁷⁽⁺¹¹⁾
 C \flat mi⁷/_F E \flat mi⁷ G \flat mi⁷ B⁷/_{D \sharp} A \flat MAJ⁷ A \flat mi^{7(b13)}
 A \flat mi^{7(b13)}/_{G \flat} A \flat mi^{7(b13)}/_E E \flat MAJ⁶ D \flat MAJ⁶ E/_B A \flat MAJ⁷
 Fmi Fmi^{7(b6)} G \flat MA⁷⁽⁺¹¹⁾
 D \flat ⁷_{sus} C \flat MA⁷⁽⁺⁵⁾/₆ Fine
 35

kurt rosenwinkel



Photograph © Ian Gittler

Born in 1970, Rosenwinkel attended the Berklee College of Music in Boston and later apprenticed with Gary Burton (1991-1992) and Paul Motian's Electric Bebop Band (1992-94) before branching out as a leader in his own right. An adventurous, searching artist whose playing is marked by a kind of kinetic melodicism, darkly delicate lyricism and cascading, horn-like lines, Rosenwinkel has, over the course of four brilliant recordings for Verve, established an instantly recognizable voice on the guitar -- warm and fluid with a tinge of overdrive, a touch of sustain and echo with a penchant for harmonic complexity. His singing quality on the instrument is all the more enhanced by the fact that he is often literally singing in unison with his single note lines. Through his first three albums, Rosenwinkel forged a tight alliance on the frontline with tenor saxophonist Mark Turner. The world

renowned Joshua Redman fills that role on *Deep Song* and together with Mehldau, Grenadier, Jackson and Ballard, they all strike an uncanny chemistry on Rosenwinkel's sixth album overall as a leader (he had previously recorded two albums in the '90s for the Fresh Sound and Criss Cross labels).

Joshua Redman has been a keen observer (and great fan) of Kurt's music for years. As he wrote in his insightful liner notes to Rosenwinkel's Verve debut, *The Enemies of Energy*: "Kurt is a man of many musical virtues. His technique is prodigious. His ears are huge. His time is solid. His groove is ferocious. His articulation is precise. His tone is penetrating but warm. His narrative flow is relaxed yet dynamic. His ideas are often surprising, sometimes shocking. But always compelling and inevitably satisfying. He is an adventurous soloist, an empathic accompanist and a poetic composer... He navigates the jazz idiom with fluidity and grace. He is an uninhibited, uncompromising and uncommonly inspired artistic voice. He is an organic, intuitive innovator... a natural original."



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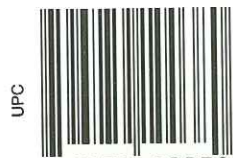
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